

Grateful Dead  Birth Of The Dead





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Disc 1: The Studio Sides

The Autumn Sessions 1. EARLY MORNING RAIN 2. I KNOW YOU RIDER 3. MINDBENDER (CONFUSION'S PRINCE)

4. THE ONLY TIME IS NOW 5. CAUTION (DO NOT STOP ON TRACKS) 6. CAN'T COME DOWN

The Scorpio Sessions 7. STEALIN' (Instrumental) 8. STEALIN' (with Vocals) 9. DON'T EASE ME IN (Instrumental) 10. DON'T EASE ME IN (with Vocals) 11. YOU DON'T HAVE TO ASK 12. TASTEBUD (Instrumental) 13. TASTEBUD (with Vocals) 14. I KNOW YOU RIDER

15. COLD RAIN AND SNOW (Instrumental) 16. COLD RAIN AND SNOW (with Vocals)

The Hendricks Session 17. FIRE IN THE CITY - Jon Hendricks

Disc 2: The Live Sides

Various Live Performances 1. VIOLA LEE BLUES 2. DON'T EASE ME IN 3. PAIN IN MY HEART 4. SITTING ON TOP OF THE WORLD

5. IT'S ALL OVER NOW, BABY BLUE 6. I'M A KING BEE 7. BIG BOSS MAN 8. STANDING ON THE CORNER 9. IN THE PINES

10. NOBODY'S FAULT BUT MINE 11. NEXT TIME YOU SEE ME 12. ONE KIND FAVOR 13. HE WAS A FRIEND OF MINE 14. KEEP ROLLING BY

Original Recordings Produced by TOM DONAHUE, BOBBY MITCHELL, GENE ESTRIBOU, JON HENDRICKS & GRATEFUL DEAD • Concept & Compilation:

DENNIS McNALLY & LOU TAMBAKOS • Compilation Produced for Release by JAMES AUSTIN, DENNIS McNALLY, LOU TAMBAKOS & DAVID LEMIEUX

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in San Francisco



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THE WARLOCKS by Herb Greene



The path of *Birth Of The Dead*

from inception to your hands really was a long, fairly strange trip. But as Hunter said, “All good things in all good time.” In 1986 we were sitting around talking about these new things called compact discs and the room they allowed to collect archival material. Being Dead Heads and—Lou especially—tape collectors, we ruminated on the material that The Warlocks and earliest Dead had recorded prior to their years with Warner Bros.

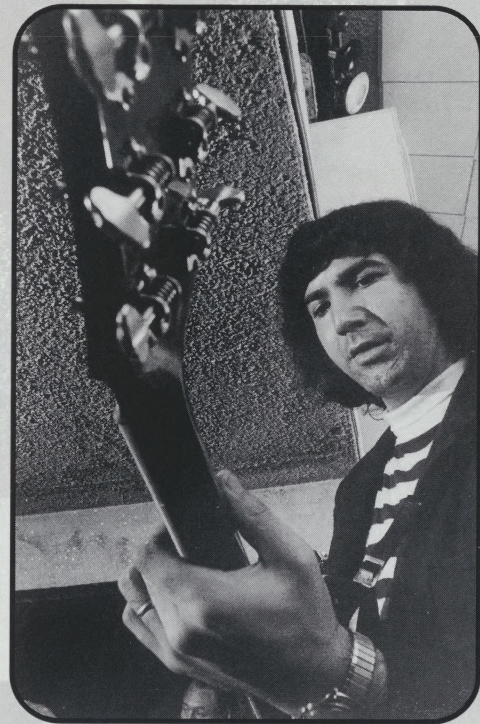
The idea for a collection grew, and we got Garcia’s approval. Of course, when we asked him what *he* thought about it, he just told Lou, “Have fun with it, man.” And we did. But the Dead’s then-manager didn’t like some of our choices, and, after a while, *In The Dark* absorbed everyone’s energy, and the idea languished. Some things never change—Warner Bros. had been interested in their outtakes in 1986, and their esteemed representatives at Rhino still are, now in 2001. So we dusted off our notes and found that it still

seemed like a good idea. As Dead crew chief Ram Rod is fond of saying, “The good shit lasts.”

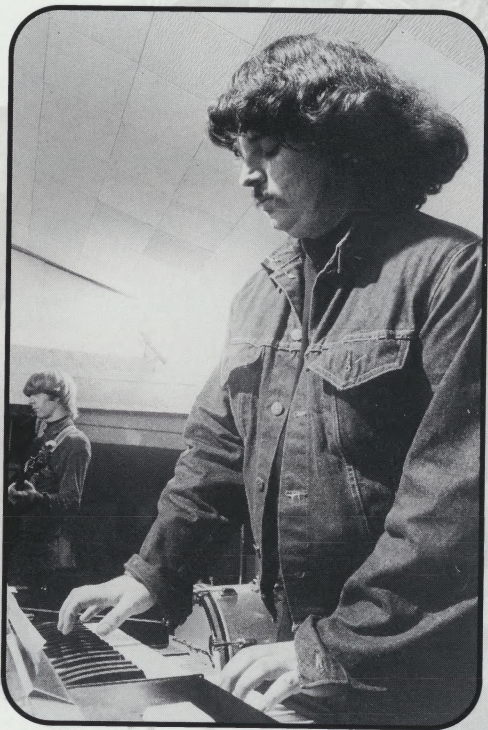
Early in 1965 various influences brought together a bluegrass banjo player-turned-lead guitarist (Jerry Garcia), a big-band jazz trumpeter/avant-garde composer-turned-bassist (Phil Lesh), a blues singer/harp player/Farfisa organ-grinder named Ron “Pigpen” McKernan, a folksinging acoustic guitarist named Bob Weir, and an ex-R&B drummer named Bill Kreutzmann together to form a rock ‘n’ roll band called The Warlocks.

These five got their first taste of bonding during a six-week engagement at a bar called the In Room in Belmont, a town south of San Francisco, where they played cover tunes for five 50-minute sets a night, six nights a week. From the beginning, they were odd. The biggest influence on their playing style was John Coltrane, who sent them off on long improvisational quests. They weren’t pretty, and their show consisted of Pigpen, a great vocalist but a guy who looked more like a rampaging barbarian than Paul McCartney. But then, the blues aren’t supposed to be pretty. And The Warlocks were first of all a blues band.

In November 1965 The Warlocks were almost conventional. They were working in Pierre’s, a strip joint on Broadway in San Francisco, and on the third of the month they went to a tiny studio by the train station to audition for a record company, recording what’s known in the business as a “demo” (demonstration). The company was Autumn Records, which already had hits by Bobby Freeman (“C’mon And Swim”) and The Beau Brummels (“Laugh,



JERRY GARCIA by Paul Ryan/www.MichaelOchsArchives.com



PIGPEN by Paul Ryan/www.MichaelOchsArchives.com

Laugh"). Autumn had two things going for it: a producer named Sylvester Stewart—who would eventually become known as Sly Stone while becoming a major figure in rock in his own right—and the owner, Tom Donahue.

Donahue had fled the payola scandals on the East Coast and come to San Francisco, where he'd swiftly become a major figure, both because he weighed way more than 300 pounds and, more importantly, because he was a DJ at the leading Top 40 station, KYA. He and his partner, Bobby Mitchell, had a management company, a radio tip-sheet, and Autumn Records, which produced shows at the Cow Palace as well as LPs.

The six songs The Warlocks recorded that day—four originals, one traditional, and Gordon Lightfoot's "**Early Morning Rain**"—reflected the pop style of Autumn as well as a lot of listening to The Beatles. The recordings show lots of potential, especially "**The Only Time Is Now**," but mostly reveal a band that had been together just about five months.

They recorded under the name Emergency Crew because bassist Phil Lesh had recently spotted a record in a store by another group called The Warlocks. Later in November, they chose the indubitably odd name Grateful Dead. It was perhaps not a coincidence that they pretty much left show business for the next three to four months, spending most of December and January as the musical centerpiece of a series of social experiments called the acid tests, which posed the question, What would happen if you turned increasingly large groups of people loose on psychedelic drugs and music?

The Dead followed up the tests with some practice time in L.A. with their

sound-system guru, the inestimable Owsley “Bear” Stanley. In the summer of 1966 they moved to an idyllic retreat called Olompali, now a state park in Marin County north of San Francisco. While there, they pursued their second recording venture, with Gene Estribou, who had a studio at 737 Buena Vista West, a few blocks from their then-office (and later home) at 710 Ashbury Street, in the Haight-Ashbury neighborhood of San Francisco. It was unfortunate that their equipment was heavy enough to be nicknamed the “lead sled” and the studio was on the fifth floor. Still, they got some tracks down, and you can hear them grow.

The final studio piece of this puzzle is “**Fire In The City**,” which they recorded with jazz vocalist Jon Hendricks, cofounder of the legendary Lambert, Hendricks & Ross. Jon had been hired to produce a soundtrack for a movie called *Sons And Daughters*, which documented one of the early events in the anti-Vietnam war movement, a series of actions in Oakland, California, led by the Vietnam Day Committee in October 1965.



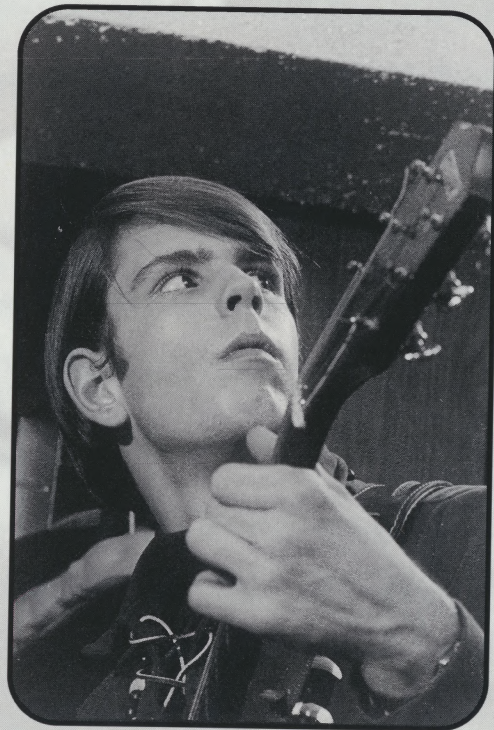
THE WARLOCKS by Paul Ryan/www.MichaelOchsArchives.com

In the end, the Dead would always be more about live performance than studio recording, and so Disc 2 of this collection is the Dead live in 1966, when they were primarily an improvisational electric blues band led by the least-likely-looking angel of harmony, Pigpen.

The tracks on the second disc come from the Dead's vaults and from a variety of shows, some of which are unclear (hey, even the experts don't know it all). They're either incredibly rare—Garcia's "**Standing On The Corner**" or the folk song "**In The Pines**"—or classy, like "**It's All Over Now, Baby Blue**." The Dead may have grown more sophisticated over the next 29 years, but it's a treat to hear them as babies, still ripe with the first promise of a long and wonderful career.

—Dennis McNally & Lou Tambakos

Dennis McNally's book *A Long Strange Trip/The Inside History Of The Grateful Dead* will be published by Broadway Books, a division of Doubleday, in the summer of 2002.



BOB WEIR by Paul Ryan/www.MichaelOchsArchives.com

Disc 1: The Studio Sides

The Autumn Sessions

Produced by TOM DONAHUE & BOBBY MITCHELL • Recorded at GOLDEN STATE RECORDERS, San Francisco, CA (11/3/65) • Engineered by LEO DE GAR KULKA • Tracks 5 & 6 were first released on the album *So Many Roads* (1965-1995), Arista #GD-14066 (11/9/99) • All other selections are previously unissued • [Note: tape box lists artist as "The Emergency Crew"]

1. **EARLY MORNING RAIN** (3:19) • (Gordon Lightfoot)
2. **I KNOW YOU RIDER*** (2:39) • (trad., arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
3. **MINDBENDER (CONFUSION'S PRINCE)*** (2:39) • (Jerry Garcia/Phil Lesh)
4. **THE ONLY TIME IS NOW*** (2:21) • (Jerry Garcia/Bill Kreutzmann/Phil Lesh/Ron McKernan/Bob Weir)
5. **CAUTION (DO NOT STOP ON TRACKS)*** (3:14) • (Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
6. **CAN'T COME DOWN*** (2:59) • (Jerry Garcia/Bill Kreutzmann/Phil Lesh/Ron McKernan/Bob Weir)

The Scorpio Sessions

Produced & Engineered by GENE ESTRIBOU • Recorded at BUENA VISTA STUDIO, San Francisco, CA; WESTERN RECORDING, San Francisco, CA (6/66) • Tracks 8 & 10 were issued [in limited quantity] as Scorpio single #201 (7/66) • All other selections are previously unissued

7. **STEALIN' (Instrumental)*** (2:37) • (Gus Cannon, arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
8. **STEALIN' (with Vocals)*** (2:33) • (Gus Cannon, arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
9. **DON'T EASE ME IN (Instrumental)*** (1:58) • (trad., arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
10. **DON'T EASE ME IN (with Vocals)*** (1:59) • (trad., arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
11. **YOU DON'T HAVE TO ASK*** (3:32) • (Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)

12. **TASTEBUD (Instrumental)*** (7:00) • (Ron McKernan)
13. **TASTEBUD (with Vocals)*** (4:31) • (Ron McKernan)
14. **I KNOW YOU RIDER*** (2:33) • (trad., arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)

15. **COLD RAIN AND SNOW (Instrumental)*** (3:12) • (trad., arr. Jerry Garcia/Bill Kreutzmann/
Phil Lesh/Ron McKernan/Bob Weir)
16. **COLD RAIN AND SNOW (with Vocals)*** (3:12) • (trad., arr. Jerry Garcia/Bill Kreutzmann/
Phil Lesh/Ron McKernan/Bob Weir)

The Hendricks Session

Produced & Arranged by JON HENDRICKS • Recorded at COLUMBUS RECORDERS, San Francisco, CA (3/67) • From the documentary film *Sons And Daughters* • Originally issued as Verve single #VK-10512 (4/67)

17. **FIRE IN THE CITY - Jon Hendricks** (3:19) • (Peter Krug)

Disc 2: The Live Sides

Various Live Performances

Miscellaneous live performances recorded July 1966, in San Francisco, CA. The venues & exact dates are unknown • Engineered by BEAR & ROCK SCULLY • All selections are previously unissued

1. **VIOLA LEE BLUES** (9:39) • (Noah Lewis)
2. **DON'T EASE ME IN*** (2:44) • (trad., arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
3. **PAIN IN MY HEART** (4:25) • (Naomi Neville)
4. **SITTING ON TOP OF THE WORLD** (3:52) • (Walter Jacobs/Lonnie Carter)
5. **IT'S ALL OVER NOW, BABY BLUE** (5:13) • (Bob Dylan)
6. **I'M A KING BEE** (8:53) • (James Moore)
7. **BIG BOSS MAN** (5:11) • (Al Smith/Luther Dixon)

8. **STANDING ON THE CORNER*** (3:46) • (Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
9. **IN THE PINES** (4:55) • (Clayton McMichen/Slim Bryant)
10. **NOBODY'S FAULT BUT MINE*** (4:16) • (trad., arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
11. **NEXT TIME YOU SEE ME** (2:48) • (Earl Forest/Bill Harvey)
12. **ONE KIND FAVOR** (3:45) • (Jules Taub/Sam Hopkins)
13. **HE WAS A FRIEND OF MINE*** (4:46) • (trad., arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)
14. **KEEP ROLLING BY*** (7:57) • (trad., arr. Jerry Garcia/Bill Kreutzmann/Phil Lesh/
Ron McKernan/Bob Weir)

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Featuring:

RON "PIGPEN" MCKERNAN: organ, harmonica, vocals

JERRY GARCIA: lead guitar, vocals

BOB WEIR: rhythm guitar, vocals

PHIL LESH: bass

BILL KREUTZMANN: drums

With:

JON HENDRICKS: lead vocals on "Fire In The City"

Concept & Compilation: DENNIS McNALLY &
LOU TAMBAKOS

Compilation Produced for Release by JAMES AUSTIN,
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DISC 1

BIRTH OF THE DEAD

THE STUDIO SIDES

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GRATEFUL DEAD

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DISC 2

BIRTH OF THE DEAD

THE LIVE SIDES

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